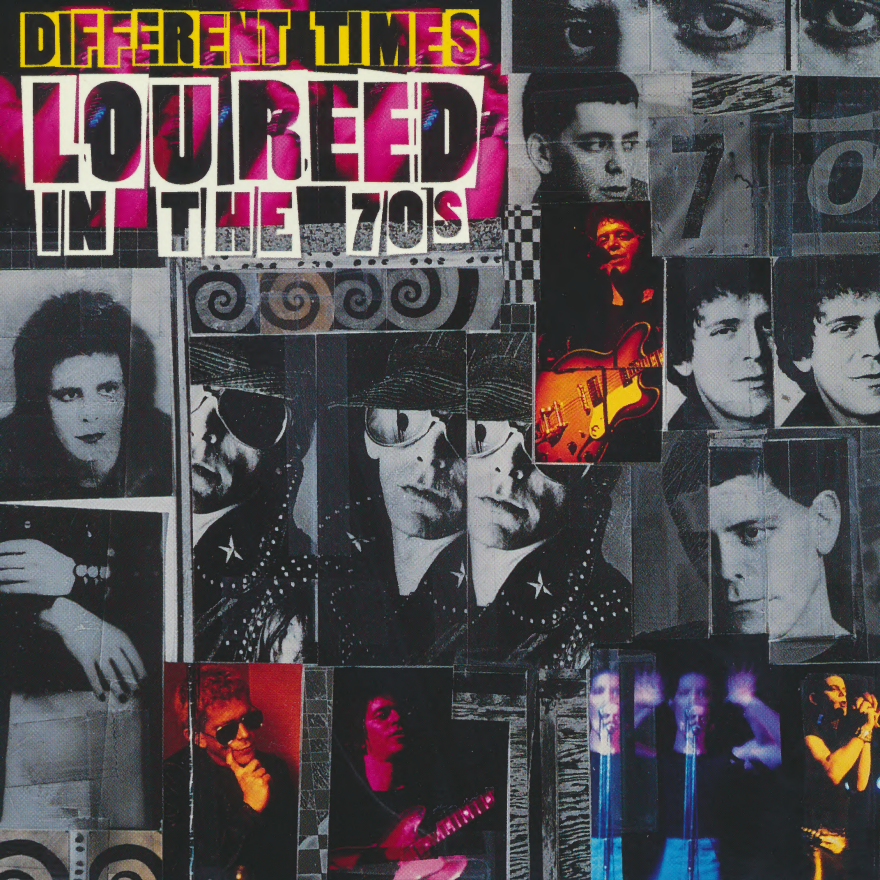
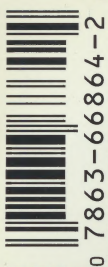


DIFFERENT TIMES LOUI REED IN THE 70S





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1. I CAN'T STAND IT
2. LOVE MAKES YOU FEEL
3. LISA SAYS
4. WALK ON

THE WILD SIDE
5. CAROLINE
6. SATELLITE OF LOVE
7. VIOLENCE
8. PERFECT DAY
9. BERLIN

SAYS I

10. SAD SONG
11. SWEET JANE
12. KILL YOUR SONS
13. SALLY CAN'T DANCE
14. A GIFT
15. SHE'S MY BEST FRIEND
16. CONEY ISLAND BABY

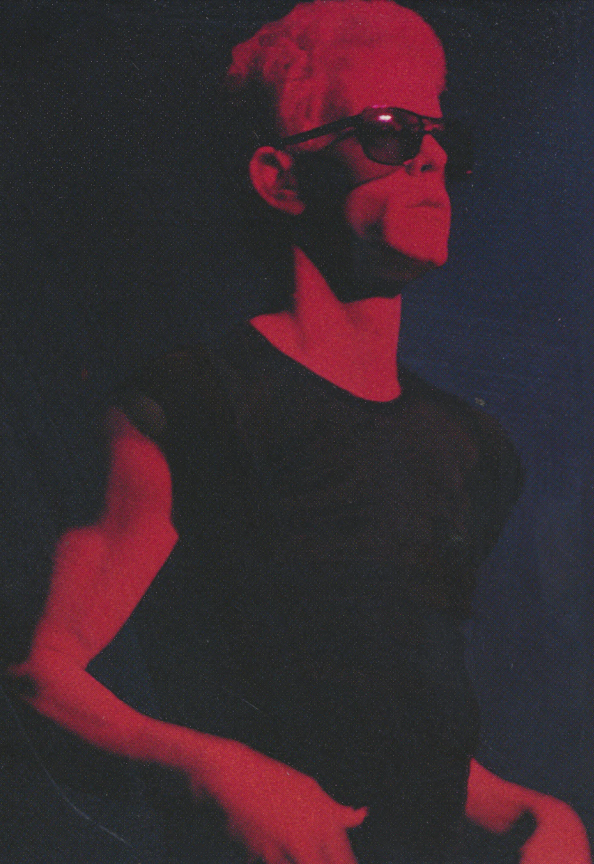
All songs composed by Lou Reed, BMI.



Compilation Produced by Paul Williams for House of His Productions
★ Audio Restoration: Bill Lacey ★ Digital Transfers: Mike Hurty
★ Compiled by Glenn Morrow and Buzz Rainwater ★ Essay: Greg McLean
★ Project Manager: Dalia Keunmuan ★ Creative Director: Douglas Biro ★ Art Director: Naomi Tashieb
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"I kind of liked being the dark prince. But there'd been so much posturing that there was a real confusion between that life and real life."

Lou Reed, MOJO 3/96



It was a funny feeling being a Lou Reed fan in the early '70s. Most every suburban teenager was listening to the music of Yes, the Allman Brothers and Crosby Stills & Nash, but for a small group of us, Lou Reed was it. In 1972, "Walk On the Wild Side" opened up a vision of rock 'n roll that was vastly different from the bloated, progressive, hippie jam that was on

FM radio. This was not a singer-songwriter in the James Taylor/Cat Stevens tradition. He was more like Cole Porter-meets-Chuck Berry-through-the-amphetamine-vision-of-Blonde On Blonde-Bob Dylan. His music was an invitation to an underground scene that was far more interesting than watching Emerson Lake and Palmer's drum kit rotate in Madison Square Garden.

Ultimately, Lou Reed's early '70s albums lead people to rediscover the Velvet Underground, a band whose popularity grew so slowly, their first album went gold 15 years after they broke up. Lou Reed put his heart and soul into the Velvets, but it was as a solo artist that he would connect with the youth of America.

Lou Reed left the Velvet Underground in August of 1970, weeks before their final album was to be released. His debut solo album, *LOU REED*, was recorded in London by his producer pal Richard Robinson. Lou sounds a bit lost on the album amidst the Brit-rock session cats like Caleb Quaye and Yes-man Rick Wakeman, but the songwriting cannot be denied. Much of it was originally recorded and discarded by the Velvets, resurfacing on the VU boxed set and other reissues. "I Can't Stand It" is reworked as a glam-rock album opener. "Lisa Says" is Lou at his song-crafting best; the "Why Am I So Shy" section is really a song within a song.

"Love Makes You Feel" is a head-over-heels, cathartic love song, including a boisterous Lou shouting out "and it sounds like this..." before he begins pushing the players to a rousing finale with his rhythm guitar work. It's ironic that a great guitar innovator found commercial success when he barely played guitar. On his early '70s albums, Lou's guitar is incidental to non-existent. While he may have been a primitive player, he built a guitar language with the Velvets that is as important to the canon of rock 'n roll as the work of Chuck Berry and Bo Diddley.

His debut album was not a commercial success. Fortunately, though, Lou Reed did not become a forgotten footnote. Enter the sympathetic ears of David Bowie and fellow Spider-Manian Mick Ronson. Bowie was a huge fan who had covered the VU classics, "White Light/White Heat," and "Waiting For My Man." In the straight-up guitar work of Mick Ronson, Lou Reed found a setting that updated his sound and put him right in the heart of the new glam-rock.

TRANSFORMER was the album that spawned Lou's only Top 10 single, "Walk on the Wild Side" was Lou's reminiscence of the Warhol factory/Max's Kansas City scene. Lou rode the glam thing for all it was worth, kicking the album off with the biting Ronson guitar of "Vicious." Then there is the quiet beauty of two lovers sharing a "Perfect Day." Beneath the surface of a simple walk in the park and a movie is an undercurrent of sadness and foreboding: "You made me feel I was someone else...someone good...You're going to reap just what you sow." An extremely jealous guy stewes over a lover who has been "bold with Harry, Mark, and John." Detached and watching TV, he contemplates the "Satellite of Love." *TRANSFORMER* was a near-perfect album that still sounds great today.

After the success of *TRANSFORMER*, a fortune was spent creating *BERLIN*, Reed's dark, Quaaluded-out concept album. Lester Bangs described it as "the grandest dreariness you ever heard." Also described as "an epic movie for the ears," it was produced by Bob Ezrin, who had worked with Alice Cooper and, later, Pink Floyd. Lou had never spent time in Berlin; the album is a decadent fantasy of the land of Brecht and Nico. It has been suggested that Nico was the inspiration for "Caroline," the doped-up bisexual ice princess who ruins the protagonist's life. "Caroline Says 2" is a rewrite of the Velvet's song "Stephanie Says."

The song "Berlin," which originally appeared on the first Lou Reed album, is reworked here as a piano lounge number with Bob Ezrin putting some real emotion behind Lou's laconic whispered vocal. Lou's voice sounds embalmed-wrapped in strings and with sympathetic musical accompaniment by Jack Bruce, Steve Winwood and others. Through the course of the tale, the protagonist's anger and pain are completely cocooned. Numb and detached, he looks down on his emotions from afar. More than 20 years later, it is still a spooky album. "Somebody else would have broken both of her arms," croons Lou in "Sad Song," while the strings cascade with a riff copped from "Over the Rainbow." It is a moment both majestic and chilling.

Lou took the *BERLIN* material on the road in 1975 with the twin guitars of Dick Wagner and Steve Hunter, who had backed up Alice Cooper. Lou was not playing guitar; in fact, he was barely doing anything. (As a teenager, I saw the *ROCK 'N' ROLL ANIMAL* concert in NYC at the Academy of Music with my fellow disenfranchised suburban buddies. We were all pumped for the experience, but it was not very good. Lou hardly moved, as I recall. He twitched once and the whole place got excited. I even remember hearing "Lou Reed sucks" being chanted at the end of the show, but I could be wrong. Needless to say, I was surprised when listening to WNEW-FM one morning a few months later, and this intense guitar workout came on the radio. Was it Lynyrd Skynyrd, an edgier Allman Brothers or maybe the James Gang? No! It was Lou Reed from that very same show that had seemed to completely suck! But this was impressive anthemic '70s riff rock. It's rumored that the applause was dubbed from a John Denver concert and if you compare it to the audience on the *LOU REED LIVE* album, which consists of outtakes from *ROCK 'N' ROLL ANIMAL*, you can hear the difference!)

ROCK 'N' ROLL ANIMAL would prove to be one of Lou's all-time best-selling albums, reclaiming the "Sweet Jane" riff from the likes of BTQ, ELO and the Doobies. You gotta admit it's the ultimate '70s guitar riff: D, A, G, B-minor, A. (Actually written in the '60s. But Lou was always ahead of his time). The album was produced by Blood, Sweat and Tears guitarist Steve Katz, who would also go on to produce the follow-up album.

1974's *SALLY CAN'T DANCE* sounds like *TRANSFORMER* played by B52's, with horns as punctuation instead of guitars. Reed recycles themes from *TRANSFORMER* and *BERLIN* with less effect. At the center is another out-of-control party girl/ice princess who "can't get it up off the floor." Lou does rock out on "Kill Your Sons." (If only the bass player could stop noodling!) The lyrics tell the autobiographical tale of a suburban couple who send their son to an institution in Freeport, Long Island, for electric-shock therapy.

Most people consider *SALLY CAN'T DANCE* the nadir of Lou's career. It is testament to Reed's popularity at the time that the album actually went Top Ten! "This is fantastic," Lou told Danny Fields at the time. "The worse I am, the more it sells. If I wasn't on the record at all next time around, it would probably go to number one."

Lou did just that for his next album, *METAL MACHINE MUSIC*: four sides of oscillating feedback-no vocals, no instruments. Somehow, it did not go to number one, but it did signal the return of Lou to the driver's seat as far as his career went. He was calling the shots

In February of '76, Lou returned with guitar in hand and co-produced an album that would shepherd in the modern Lou Reed era. Included here are the utterly hilarious "A Gift," where Lou confidently struts his masculinity and "She's My Best Friend," a simple Velvets tune pushed to epic proportions. It's the title track that pulls out all the stops. "Conay Island Baby" starts out as a Kerouac-style memory piece with Lou telling how much he always wanted to play football for the coach. The center section finds Lou musing over his "so-called friends" who keep telling him "you're never gonna be no human being." As if to prove them wrong, he sings about the glory of love ending with a deejay dedication; as the music fades behind him, there's a moment of unguarded sincerity where Lou says, "I swear I'd give the whole thing up for you."

The early '70s Lou Reed was our dark, dangerous, hero-freak adventurer boldly going to places our young minds had yet to fully imagine. We gawked, we got off vicariously while he was "rushin' on his run." It was sex and drugs and the rock 'n roll animal, but it was also inspired lyrics and some kind of spiritual communion we couldn't get from our suburban schools, churches or families. We didn't know it but we were waiting for the man who could save our lives with rock 'n roll. Thanks, Lou.

Greg McLean.



All songs composed by Lou Reed, BMI
Audio Restoration: Bill Lacey Digital Transfers: Mike Hartry
Compiled by Glenn Morrow and Buzz Ravineau
Essay: Greg McLean Vault Research: Eddie Eddings
Tape Research: Paul Williams Project Manager: Dalita Keumurian

1. I CAN'T STAND IT 2:36 • 1/7/72 • BPC6-6327

Produced by Richard Robinson and Lou Reed

2. LOVE MAKES YOU FEEL 3:10 • 1/14/72 • BPC6-6523

Produced by Richard Robinson and Lou Reed

3. LISA SAYS 5:31 • 1/6/72 • BPC6-6518

Produced by Richard Robinson and Lou Reed

4. WALK ON THE WILD SIDE 4:13 • 8/1/72 • BPC6-7044

Produced by David Bowie and Mick Ronson ★ Arranged by Lou Reed, David Bowie and Mick Ronson
★ String and Bass Arrangements: Mick Ronson ★ Engineered by Ken Scott and Mike Stone

5. PERFECT DAY 3:45 • 8/1/72 • BPC6-7042

Produced by David Bowie and Mick Ronson ★ Arranged by Lou Reed, David Bowie and Mick Ronson
★ String and Bass Arrangements: Mick Ronson ★ Engineered by Ken Scott and Mike Stone

6. SATELLITE OF LOVE 3:39 • 8/1/72 • BPC6-7046

Produced by David Bowie and Mick Ronson ★ Arranged by Lou Reed, David Bowie and Mick Ronson
★ String and Bass Arrangements: Mick Ronson ★ Engineered by Ken Scott and Mike Stone

7. VICIOUS 2:55 • 8/1/72 • BPC6-7040

Produced by David Bowie and Mick Ronson ★ Arranged by Lou Reed, David Bowie and Mick Ronson
String and Bass Arrangements: Mick Ronson ★ Engineered by Ken Scott and Mike Stone

8. BERLIN 3:23 • 6/25/73 • CPC6-5657

Produced by Bob Ezrin for Nimbus 9 Productions ★ Arranged by Bob Ezrin and Allan MacMillan

9. CAROLINE SAYS I 3:57 • 6/25/73 • CPC6-5660

Produced by Bob Ezrin for Nimbus 9 Productions ★ Arranged by Bob Ezrin and Allan MacMillan

10. SAD SONG 7:08 • 6/25/73 • CPC6-5666

Produced by Bob Ezrin for Nimbus 9 Productions ★ Arranged by Bob Ezrin and Allan MacMillan

11. CAROLINE SAYS II 4:13 • 6/25/73 • CPC6-5663

Produced by Bob Ezrin for Nimbus 9 Productions ★ Arranged by Bob Ezrin and Allan MacMillan

12. SWEET JANE 7:59 • 12/21/73 • CPA5-6730

Produced by Steve Katz and Lou Reed

13. KILL YOUR SONS 3:38 • 3/18/74 • DPA5-1018

Produced by Steve Katz and Lou Reed for Anxiety Productions ★ Engineered by M. Stone and R. Moss

14. SALLY CAN'T DANCE 4:10 • 3/18/74 • DPA5-1019

Produced by Steve Katz and Lou Reed for Anxiety Productions ★ Engineered by M. Stone and R. Moss

15. A GIFT 3:45 • 10/20/75 • EPA5-3046

Produced by Lou Reed and Godfrey Diamond

16. SHE'S MY BEST FRIEND 5:59 • 10/19/75 • EPA5-3040

Produced by Lou Reed and Godfrey Diamond

17. CONEY ISLAND BABY 6:36 • 10/18/75 • EPA5-3039

Produced by Lou Reed and Godfrey Diamond

Creative Director: Douglas Biro
Art Director: Naomi Taublieb
Design: Modern Dog
Cover & Tray Photo: Daniel Arsenault

Compilation produced by Paul Williams for House of Hits Productions



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